

Program Brief

“THE LIFE AND TIMES OF HANK GREENBERG”

**Showing of documentary by
Aviva KEMPNER**

May 12, 2004

BG 17, VBS Parhamerplatz 18, 1170 Vienna

Background information provided by the
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Aviva Kempner



Photo/ James Kegley

Source: <http://www.hankgreenbergfilm.org/director.htm>

WORK EXPERIENCE

Producer, director and scriptwriter, "Gertrude Berg: America's Molly Goldberg," "Samuel Gompers: America's Labor Leader," "Bollymarriage," and "The Rosenwald Schools," works-in-progress, 2004.

Producer, director and scriptwriter, "The Life and Times of Hank Greenberg," a feature-length documentary on Jewish baseball slugger.

Audience Award, Hamptons International Film Festival and Washington Jewish Film Festival; Spirit Award for Best Sports Documentary, International Sports Video and Film Awards; Top honors from the National Society of Film Critics, the National Board of Review, the New York Film Critics Circle and Broadcast Film Critics Association, 2000. "Cinemax Reel Life" presentation. 2001. Winner of CINE Golden Eagle and George Peabody Award.

Screenwriter, producer and director, "Today I Vote for My Joey," a comic short, American Film Institute's Directing Workshop for Women, 2001-2003.

Screenwriter, "Dancing in the Mist," a period dance movie. 2002.

Author of a chapter, "Keeping the Family Name Alive," *Daughters of Absence*, 2000.

Producer, co-writer and researcher, "Partisans of Vilna," a feature-length documentary film on Jewish resistance against the Nazis.

Winner of CINE Golden Eagle recipient, Anthropolos First Prize, P.O.V. airing on PBS, American Film Festival honorable mention. 1986.

Film reviewer and feature writer for *Boston Globe*, *Chicago Tribune*, *Crystal City Magazine*, *The Forward*, *Baltimore Jewish Times*, Jewish Telegraphic Agency, *Legal Times*, *Washington Jewish Week* and *The Washington Post*. 1987-present.

Radio movie reviewer, Movie Maven for Ellen Ratner Show, Talk American Network. 1993-1995.

Director, Washington Jewish Film Festival, sponsored by the District of Columbia Jewish Community Center. 1990-1994.

Consultant, lecturer and programmer for film series: American Film Institute, Corcoran Gallery of Art, District of Columbia Jewish Community Center, Film Society of Lincoln Center, Foreign Service Institute, Jewish Community Centers, Jewish Film Festivals, Jewish Museum, Museum of Jewish Heritage, National Gallery of Art, U.S. Holocaust Memorial Museum, synagogues. 1986-present.

Guest curator, "V for Victory: Jews in Washington Respond to World War II" exhibit, The Lillian and Albert Small Jewish Museum. 1992.

Publicist for special interest film openings. 1992-present.

Executive producer, "Partisans of Vilna: The Songs of World War II Jewish Resistance," Grammy-award nominated record. 1989.

Narration writer for Academy Award nominee, "Promises to Keep," a documentary film on the homeless. 1988.

Script consultant for "Shimon Peres: Road to Peace," a documentary film on the Israeli Prime Minister. 1988-1990.

Programmer and Master of Ceremonies for American Film Institute film series commemorating Kristallnacht. 1988.

Consultant to the U.S. Holocaust Memorial Council on audio-visual resources for the U.S. Holocaust Memorial Museum. 1986.

Production assistant, "Can't Take No More," a dramatic film on the effect of asbestosis on a worker and his family. 1981.

Coordinator and publicist, film openings and screenings. 1979-1981.

Associate in business and immigration law firms, lobbyist and legislative analyst for Native American and human rights organizations. 1976-1980.

AWARDS & ORGANIZATIONS

Board Member, CINE. 2002-present.

Artist Fellowships, Virginia Center for the Creative Arts, 2002; Macdowell, 2003 and 2004; and Yaddo, 2003.

Board Member, DC Vote. 2001-present.

Women of Vision Award from the Washington chapter of Women in Film and Video. 2001.

Media Arts Award from the National Foundation for Jewish Culture. 2001.

Mayors Art Award for Excellence in an Artistic Discipline. 2000.

Recipient, Fund for Jewish Documentary Filmmaking, National Foundation for Jewish Culture. 1996.

Fellow, John Simon Guggenheim Memorial Foundation. 1996.

NEA Mid-Atlantic Region Media Arts Fellowship. 1987, 1992, & 1993.

Individual Artist Grant, D.C. Commission on the Arts and Humanities, the National Endowment for the Arts. 1988, 1990, 1991 & 1995.

Mayor's Arts Awards, Finalist, Excellence in Service to the Arts. 1992 & 1994.

Moment Community Service Award in Literature and Arts. 1989.

Founder and Chairperson of the Board of Directors of The Ciesla Foundation, Washington, D.C. and New York. 1981-Present.

Board Member, Forum for the Psychoanalytical Study of Film, 1992-2000.

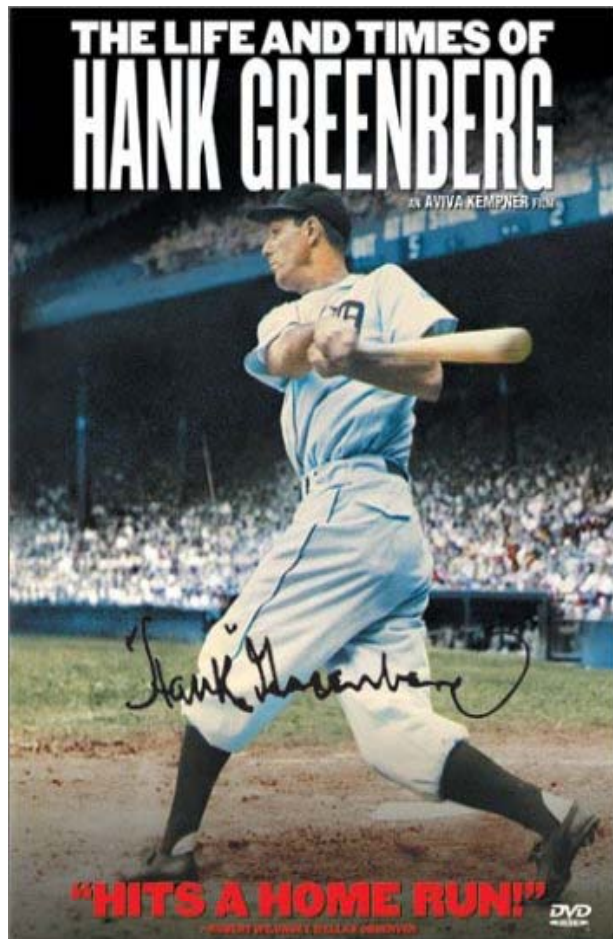
Board Member, Co-Chair of Cultural Arts Committee and Chaim Kempner Library, District of Columbia Jewish Community Center, 1988-2002.

Board Member of Women in Film and Video. 1987-1989.

Board Member, Anti-Defamation League and Friends of Hebrew University.

EDUCATION

Antioch School of Law	J.D.	1976
University of Michigan	Masters in Urban Planning	1971
University of Michigan	B.A. in Psychology	1969



Henry Benjamin Greenberg

(1911-1986)

Source: *The Scribner Encyclopedia of American Lives, Volume 2: 1986-1990*.

Charles Scribner's Sons, 1999.

BIOGRAPHICAL ESSAY

Greenberg was one of four children of Romanian immigrants. His father, David, owned a small textile firm in the garment district of Manhattan; his mother, Sarah, was a homemaker. Born in the immigrant melting pot of lower Manhattan, Greenberg initially lived in Greenwich Village tenements on Barrow and then Perry Streets.

At age six, Greenberg and his family moved to the Crotona Park section of the Bronx, where he attended P.S. 44 and led James Monroe High School to the New York City basketball championship in 1929. Spending hours honing his baseball skills in Crotona Park, Greenberg developed a reputation as a "bum" among neighborhood Jewish mothers, who preferred young men to devote more time to academic pursuits and more respectable professional careers. Playing baseball for coach Tom Elliffe at Monroe, Greenberg teamed with future major league pitcher Izzy Goldstein. He graduated from James Monroe in 1929. Having been an all-city center there, Greenberg won a coveted athletic scholarship to New York University (NYU).

In 1929 Greenberg played semipro baseball for the Red Bank (New Jersey) Towners and later with Brooklyn's Bayparkways. In September he signed with the professional Detroit Tigers, with an annual salary of \$9,000. He invested most of his signing bonus on Wall Street, only to see it wiped out in the October stock market crash.

Having entered NYU in the fall of 1929, Greenberg left in 1930, never to return to college. He worked his way through Detroit's minor league affiliates, toiling at such outposts as Hartford, Connecticut, and Raleigh, North Carolina. At Evansville in the triple-I league in 1931, he hit .331 and led the league with forty-one doubles. The following season his reputation as a feared power hitter developed when he hit thirty-nine home runs for Beaumont in the highly respected Texas League.

As a rookie first baseman with Detroit in 1933 (he had one time at bat with the Tigers in 1930), Greenberg hit an impressive .301 with a dozen homers while driving in eighty-seven runs. He hit at least .300 for his first eight seasons, but it was his power numbers that opened eyes, as he became the most dangerous slugger of his generation. In 1934 the Tigers were in a close pennant race as Greenberg tore up American League pitching at a .339 clip, with twenty-six home runs and a league-leading (and fourth all-time) sixty-three doubles.

Having been raised in an observant Jewish home, he faced a dilemma as the pennant-chasing Tigers wound down the 1934 season and Rosh Hashanah (the Jewish New Year) approached. Seeking rabbinical guidance, he was cleared to play and hit two monster round-trippers. Ten days later, however, he spent the day in synagogue on Yom Kippur (the Day of Atonement). This episode made national news in the heyday of the notorious anti-Semitic radio priest, Father Charles E. Coughlin, who openly accused Jews of causing the nation's economic problems.

At six feet, three inches and 220 pounds, Greenberg evoked what historian Peter Levine called an image of a "tough physical player who openly defied anti-Semitic bigots," whether in the stands or opposing dugouts. Actor Walter Matthau, later a close friend of Greenberg, recalled that he "put to rest the stories of Jewish pants pressers." Greenberg wrote in his autobiography that "after all, I was representing a couple of million Jews ... against Hitler." As one of the most visible Jewish Americans, he felt the "added pressure of being Jewish. How the hell could you get up to home plate every day and have some

son of a bitch call you a Jew bastard and kike and sheenie?" Feeling a special responsibility in the anti-Semitic 1930s, he "came to feel, that if I, as a Jew, hit a home run, I was hitting one against Hitler."

In this atmosphere Greenberg approached the mythic record of sixty home runs in a season, held by his boyhood idol, Babe Ruth. With five games to go in the 1938 season, Greenberg hit his fifty-eighth homer, tying the 1932 record for right-handers held by Jimmy Foxx. Old-timers recall persistent rumors of a conspiracy among anti-Semitic players to deprive Greenberg of a new record by not giving him any good pitches to hit. To his death Greenberg denied any collusion, simply stating "I ran out of gas." The record would stand until Yankee slugger Roger Maris broke it in 1961.

Greenberg was consistently effective at the plate. In 1935 (another World Series year) he hit .328 with 46 doubles, 36 homers, and a league-leading 170 runs batted in (RBIs). After appearing in only twelve games in 1936 because of an injury, Greenberg bounced back in 1937, hitting .337 with 49 doubles, 40 homers, and an incredible 183 runs knocked in, one shy of Lou Gehrig's American League record. Greenberg always believed RBIs were the most telling statistic, claiming more disappointment over not tying Gehrig rather than in failing to break Ruth's home-run record.

A first baseman for his entire career, Greenberg voluntarily relinquished his infield position in 1940, moving to left field to accommodate the power-hitting but weak-fielding Rudy York. This would be Greenberg's most productive season, with the Tigers winning the pennant (and only narrowly losing the World Series in seven games to the Cincinnati Reds). With 50 doubles, 41 home runs, 150 RBIs, a .340 batting average, and boasting a monumental .670 slugging percentage, he won his second American League MVP award. Greenberg was notoriously slow of foot, and it was said that home run balls were returned to the dugout well before he completed his trot around the bases. He was a committed student of the game; thus, his lack of speed never hindered him defensively, as the cerebral Greenberg always seemed to play in the correct position.

In 1941 all eligible men were required to register for the draft. Originally classified 4F for having flat feet, Greenberg denied rumors that he had bribed doctors. He was reclassified 1A soon after and was called up in May 1941. At the apex of his career, he saw his league-leading salary of \$55,000 shrink to Uncle Sam's buck private rate of \$21 per month. He attended Officer Candidate School at Fort Worth, Texas. Rising to captain in the Army Air Corps, he conducted speaking tours, rooming with screen actor William Holden. Wanting to see action, Greenberg requested a transfer and became a B-29 pilot, serving in combat in the China-Burma-India theater. Discharged during the summer of 1945 after having missed four and one-half years during his prime, the thirty-four-year-old hit a grand slam home run on the final day of the 1945 season to clinch the pennant for the Tigers, who then defeated the Chicago Cubs in the World Series.

Waived by Detroit following the 1946 season because his salary demands were too high, Greenberg became baseball's first \$100,000-per-year player when he signed with the Pittsburgh Pirates of the rival National League. Pirates owner John Galbreath, head of the

Darby Dan Thoroughbred stable, convinced Greenberg to play for the Pirates by moving in the left field wall of Forbes Field. The area became known as Greenberg's Garden. Future Hall of Famer Ralph Kiner, for whom Greenberg's Garden was eventually renamed Kiner's Korner, became Greenberg's roommate in 1947. Greenberg's dedication to his craft was well demonstrated by Kiner's tales of the older man's expert guidance and nurturing of the young player on the infamously carousing postwar Pirates club. Under Greenberg's watchful eye and influence, Kiner developed proper work habits, watching his mentor taking "hours of extra batting and fielding practice. Hank taught me that hard work was the most important thing."



Greenberg played the 1947 season with the Pittsburgh Pirates

Source: <http://www.detnews.com/history/greenberg/greenberg.htm>

In 1947 Jackie Robinson broke the color barrier in baseball by signing with the Brooklyn Dodgers. Robinson would later recall that Greenberg was the first opposing player to offer encouragement, telling him "don't let them get you down, you're doing fine, keep it up." Robinson further noted that "class tells. It sticks out all over Mr. Greenberg."

Retiring from active play in 1948, Greenberg was recruited by the iconoclastic Cleveland Indians owner Bill Veeck, first as administrative assistant and in 1949 as a minor league director. When the team came under new ownership, he became the Indians' general manager in 1950. Released by the owners in 1957, he again teamed up with Veeck as part-owner of the Chicago White Sox from 1959 to 1961. Selling his holdings in the Sox,

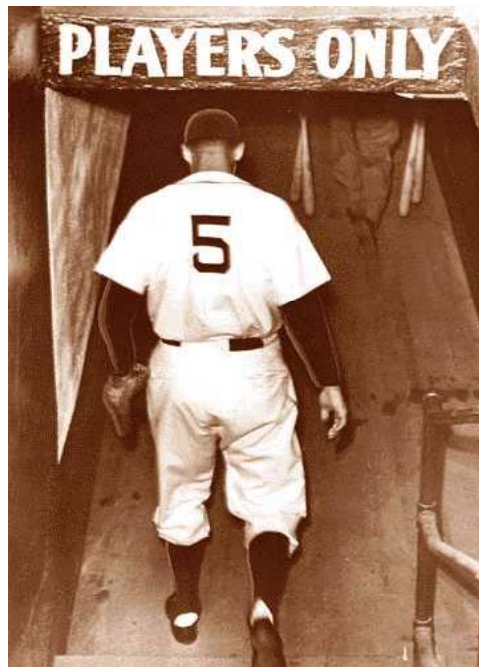
Greenberg made a fortune in the Wall Street bull market of the early 1960s. In 1974 he moved from his New York City townhouse to a life of leisure in Beverly Hills, California.

Greenberg, who had long been one of baseball's most eligible bachelors, married department store heiress Caral Glazier Gimbel on 18 February 1945. The couple had three children and divorced in 1958. In 1966 Greenberg married a minor film actress, Mary Jo DeCicco (known on screen as Linda Douglas).

As one of baseball's most highly paid players and later a team owner and executive, Greenberg was partially responsible for the creation of the player pension plan and organized the split of World Series and All-Star game receipts on the basis of 65 percent for the owners and 35 percent for the players. In addition, he testified for Curt Flood in his landmark, but unsuccessful, antitrust case against Major League Baseball. He died of cancer and was buried in Hillside Memorial Park, Los Angeles.

A prodigious right-handed power hitter, Greenberg had a .313 lifetime batting average and led the American League in both home runs and runs batted in four times. He led the Detroit Tigers to four World Series (winning twice, in 1935 and 1945). His most notable statistics are hitting fifty-eight home runs in 1938 and being second only to Lou Gehrig as the all-time leader in runs batted in (1,276) per games played (1,394) for a .915 average. A hero to many Jews, he helped to break down anti-Semitic stereotypes.

-- Jeffrey S. Rosen



Greenberg at the end of his career with the Tigers

Source: <http://www.detnews.com/history/greenberg/greenberg.htm>

FURTHER READINGS

Greenberg's autobiography, *The Story Of My Life* (1989), was cowritten with sportswriter Ira Berkow. It contains several interviews with family members and fellow ballplayers as well as complete career statistics and many photos. Ralph Kiner, *Kiner's Korner* (1987), offers personal reminiscences. Robert Creamer, *Baseball in 1941* (1991), covers the military draft episode in detail. A short biographical sketch along with useful analysis of Greenberg's historical significance is in Peter Levine, *Ellis Island to Ebbets Field: Sport and the American Jewish Experience* (1992). William M. Simons, "The Athlete as Jewish Standard Bearer: Media Images of Hank Greenberg," *Jewish Social Studies* 44 (spring 1982): 95-112, recounts many stories. An obituary is in the *New York Times* (5 Sept. 1986).



Photo courtesy Greenberg Family Collection

Source: <http://www.hankgreenbergfilm.org/>

Additional information

The Life and Times of Hank Greenberg

The Ciesla Foundation

<http://www.hankgreenbergfilm.org/>

<http://www.cieslafoundation.org/>

Hank Greenberg

Jewish Virtual Library/ The American-Israeli Cooperative Enterprise

<http://www.us-israel.org/jsource/biography/greenberg.html>

Hank Greenberg

National Baseball Hall of Fame

http://www.baseballhalloffame.org/hofers_and_honorees/hofer_bios/greenberg_hank.htm

Hank Greenberg

Jewish-American Hall of Fame – Jewish Museum in Cyberspace

<http://www.amuseum.org/jahf/virtour/page26.html>



Source:

http://www.baseballhalloffame.org/hofers_and_honorees/hofer_bios/greenberg_hank.htm

Media items

“The Tigers’ ‘Hammerin’ Hank’ Greenberg”

By Laurie J. Marzejka

The Detroit News

<http://www.detnews.com/history/greenberg/greenberg.htm>

It was September of 1945 and World War II had just been decided the month before. For the Detroit Tigers there was another battle to be won. The Washington Senators had finished the season with a record of 87 victories and 67 defeats, but the Tigers still had two games to play. With a record of 87 - 65, they only needed one victory to claim the American League pennant.

The last two games were scheduled to be played Saturday and Sunday, Sept. 29 and 30, against the St. Louis Browns. It rained all day Saturday, forcing a double-header on Sunday.

The rain continued Sunday, but began to slacken in the afternoon. The field was a quagmire, but the umpires, anxious to end the season, ordered the groundskeepers to uncover the field and the game got under way, more than an hour after the official game time.

After eight innings, the Browns were leading 3-2, but in the ninth the Tigers loaded the bases for their big first baseman, Hank Greenberg. Greenberg, just returned from four years in the military, showed the war had taken none of his edge away as he drove the ball deep into the left field stands for a dramatic grand slam home run, winning the game 6-3 and clinching the Tigers' seventh American League pennant.

The Tigers went on to win the 1945 World Series, defeating the Chicago Cubs in seven games.

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Greenberg with his mother in 1939

Source: <http://www.detnews.com/history/greenberg/greenberg.htm>



“Hammering’ Hank” Greenberg at the start of the 1946 season, his first full season after returning from World War II
 Source: <http://www.detnews.com/history/greenberg/greenberg.htm>

“Interview: Filmmaker Aviva Kempner talks about Jewish Baseball Player Hank Greenberg of the Detroit Tigers in the 1930s”

(NPR’s *All Things Considered*, January 12, 2000)

SIEGEL: For many Jewish immigrant families and, above all, for their sons, baseball epitomized their new country and for them, Hank Greenberg was a star of unrivaled magnitude. Louis Brandeis, Albert Einstein and Al Jolson may have been models of Jewish achievement, but Hank Greenberg’s mastery of American life was muscular and his heroics in Detroit’s Briggs Stadium were an athletic rebuttal to anti-Semitism, which had some powerful advocates in 1930s Michigan. When he declined to play ball on Yom Kippur, Hank Greenberg drew a line at Jewish assimilation that his fellow Hall of Famer Sandy Koufax would honor 30 years later.

Aviva Kempner’s new documentary, “The Life and Times of Hank Greenberg,” acknowledges that Greenberg wasn’t the first Jewish major leaguer, but she says in some ways, his experience foreshadowed what Jackie Robinson would find when he broke baseball’s color line.

Ms. AVIVA KEMPNER (Author): It is true that Hank, still being white, could go anywhere after he played. I mean, he couldn't live everywhere and not--Jews could get jobs. I mean, there was a time of great discrimination. But what was awful back in the '30s and '40s is the insidious catcalling that Hank and other immigrant players also endured from the stands from their opposing players. But as we say in the film, Hank being one of the few Jewish players--certainly the most premier one--he endured the most catcalling. But, you know, he said there was always someone yelling at him and he would just turn around and hit it out of the stadium.

Audio link available at:

<http://www.npr.org/ramfiles/atc/20000112.atc.19.ram>

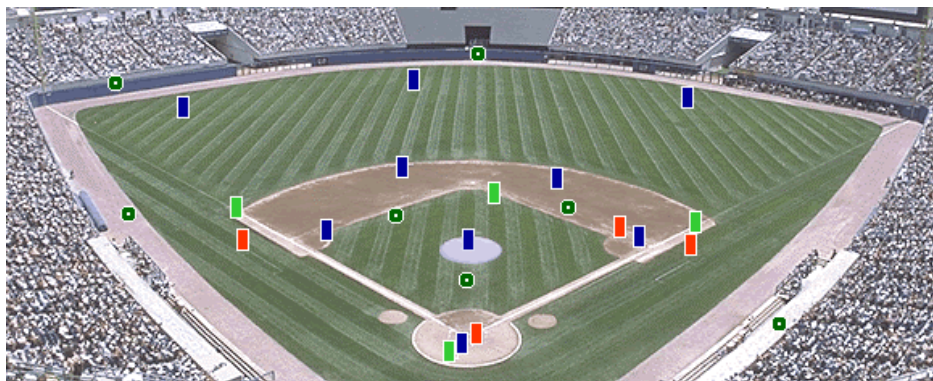
For **full transcript** of this interview please contact the American Reference Center at:

arc@usembassy.at.

Major League Baseball

(<http://mlb.mlb.com>)

- **Official Rules**
http://mlb.mlb.com/NASApp/mlb/mlb/official_info/official_rules/foreword.jsp
- **Baseball Basics: On the Field**
http://mlb.mlb.com/NASApp/mlb/mlb/official_info/baseball_basics/on_the_field.jsp



Source: http://mlb.mlb.com/mlb/images/official_info/im_on_the_field.gif

“Reflections: Why We Play the Game”

By Roger Rosenblatt

From: **Sports in America**

(html: <http://usinfo.state.gov/journals/itsv/1203/ijse/ijse1203.htm>)

(pdf: <http://usinfo.state.gov/journals/itsv/1203/ijse/ijse1203.pdf>)

Electronic Journal, published by the Bureau of International Information Programs/U.S. Department of State, December 2003

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Of the three principal games [baseball, football, and basketball], baseball is both the most elegantly designed and the easiest to account for in terms of its appeal. It is a game played within strict borders, and of strict dimensions - a distance so many feet from here to there, a pitcher's mound so many inches high, the weight of the ball, the weight of the bat, the poles that determine in or out, what counts and does not, and so forth. The rules are unbending; indeed, with a very few exceptions, the game's rules have not changed in a hundred years. This is because, unlike basketball, baseball does not depend on the size of the players, but rather on a view of human evolution that says that people do not change that much - certainly not in a hundred years - and therefore they should do what they can within the limits they are given. As the poet Richard Wilbur wrote: "The strength of the genie comes from being in a bottle."

And still, functioning within its limits, first and last, baseball is about the individual. In other sports, the ball does the scoring. In baseball, the person scores. The game was designed to center on Americans in our individual strivings. The runner on first base has a notion to steal second. The first baseman has a notion to slip behind him. The pitcher has a notion to pick him off, but he delivers to the plate where the batter swings to protect the runner who decides to go now, and the second baseman braces himself to make the tag if only the catcher can rise to the occasion and put a low, hard peg on the inside of the bag. One doesn't need to know what these things mean to recognize that they all test everyone's ability to do a specific job, to make a personal decision, and to improvise.

Fans cling to the glory moments of the game's history, especially the heroic names and heroic deeds (records and statistics). America holds dear all its sports heroes because the country does not have the long histories of Europe, Asia, and Africa. Lacking an Alexander the Great or a Charlemagne, it draws its heroic mythology from sports.

We also cherish the game's sublime moments because such memories preserve everybody's youth as part of America's continuing, if a bit strained, need to remain in a perpetual summer. The illusion of the game is that it will go on forever. (Baseball is the only sport in which a team, down by a huge deficit, with but one hitter left, can still win.) In the 1950s, one of the game's greatest players, Willie Mays of the New York Giants, made a legendary catch of a ball hit to the deepest part of one of the largest stadiums, going away from home plate, over his shoulder. It was not only that Willie turned his back and took off, it was the green continent of grass on which he ran and the waiting to see if he would catch up with the ball and the reek of your sweat and of everyone else's who sat like Seurat's pointillist dots in the stadium, in the carved-out bowl of a planet that shines pale in daylight, bright purple and emerald at night.

The game always comes back to the fundamental confrontation of pitcher and batter, with the catcher involved as the only player who faces the field and sees the whole game; he presides as a masked god squatting. The pitcher's role is slyer than the batter's, but the batter's is more human. The pitcher plays offense and defense simultaneously. He labors to tempt and to deceive. The batter cannot know what is coming. He can go down swinging or looking at a strike and be made to appear the fool. Yet he has a bat in his hands. And if all goes well and he can accomplish that most difficult feat in sports by hitting a small, hard sphere traveling at over ninety miles per hour with a heavy rounded stick, well then, fate is thwarted for a moment and the power over life is his. The question ought not to be, "Why do the greatest hitters connect successfully only a third of the time?" It ought to be, "How do they get a hit at all?"

Still, the youth and hope of the game constitute but one half of baseball, and thus one half of its meaning to us. It is the second summer of the baseball season that reveals the game's complete nature. The second summer does not have the blithe optimism of the first half of the season. Each year, from August to the World Series in October, a sense of mortality begins to lower over the game - a suspicion that will deepen by late September to a certain knowledge that something that was bright, lusty, and overflowing with possibility can come to an end.

The beauty of the game is that it traces the arc of American life, of American innocence eliding into experience. Until mid-August, baseball is a boy in shorts whooping it up on the fat grass, afterwards it becomes a leery veteran with a sun-baked neck, whose main concern is to protect the plate. In its second summer, baseball is about fouling off death. Sadaharu Oh, the Babe Ruth of Japanese baseball, wrote an ode to his sport in which he praised the warmth of the sun and foresaw the approaching change to "the light of winter coming."

Small wonder that baseball produces more fine literature than any other sport. American writers - novelists Ernest Hemingway, John Updike, Bernard Malamud, and poet Marianne Moore - have seen the nation of dreams in the game. The country's violation of its dreams lies here too. Like America itself, baseball fought against integration until Jackie Robinson, the first Major League African American, stood up for all that the country wanted to believe. America, too, resisted its own self-proclaimed destiny to be the country of all the people and then, when it did strive to become the country of all the people - black, Asian, Latino, everyone - the place improved. Baseball also improved.

On mute display in baseball is the design of the U.S. Constitution itself. The basic text of the Constitution is the main building, a symmetrical 18th-century structure grounded in the Enlightenment's principles of reason, optimism, order, and a wariness of emotion and passion. The Constitution's architects, all fundamentally British Enlightenment minds, sought to build a house that Americans could live in without toppling it by placing their impulses above their rationality. But the trouble with that original body of laws was that it was too stable, too rigid. Thus, the Founders came up with the Bill of Rights, which in baseball's terms may be seen as the encouragement of individual freedom within hard and fast laws. Baseball is at once classic and romantic. So is America. And both the country and the sport survive by keeping the two impulses in balance.

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Please visit the homepage of the U.S. Embassy Vienna, Austria at: <http://www.usembassy.at>



The program page for this program, **“The Life and Times of Hank Greenberg”** will be available at:

<http://www.usembassy.at/en/embassy/photo/kempner.htm>

Information about the services and resources of the **American Reference Center** is available at:

<http://www.usembassy.at/en/embassy/arc.htm>

